

# ANNIE - Songs & Scenes

(NOTE: Everyone should learn selections listed AND bring their own music as well)

CHARACTER	SONG/BARS	SCENE/PAGE#	START	END
ANNIE	#2 MAYBE 28-60	I-2 / pg. 19-21	Hey you little girl...	...don't mind the weather.
	#6 TOMORROW 50-72	I-8 / pg. 73-76	Hello, Annie...	...find your parents for you.
WARBUCKS	#12 NYC 11-45	II-6 / pg. 127-129	Merry x-mas Annie...	...Ralph and Shirley Mudge.
	#24 SOMETHING WAS MISSING 96-114	I-8 / pg. 73-76	Yes, yes, yes... Hello, Annie...	...Yes, sir. ...find your parents for you.
GRACE	#11 GONNA LIKE IT HERE 64-104	I-4 / pg. 34-38	Good Afternoon...	...It's Annie I want.
HANNIGAN	#9 LITTLE GIRLS WHOLE SONG	I-7 / pg. 60-63	Good Afternoon...	...Yah, Merry Christmas.
ROOSTER	#13 EASY STREET WHOLE SONG (SING AS SOLO)	I-7 / pg. 63-66 II-2 / pg. 91-94	Oops, pardon me... Excuse us Ma'am...	...ever end up like this. ...Where?...Oh Yeah.
FDR	#21 TOMORROW 27-48	II-3 / pg. 96- 99	My friends, I say again...	...free country.
LILY	#13 EASY STREET 41-55	I-7 / pg. 63-64 II-2 / pg. 91-94	Hi ya sis... Excuse us Ma'am...	...Don't you just love Lily, sis. ...Where?...Oh Yeah.
ORPHANS	#4 HARD KNOCK LIFE WHOLE (LEARN ALL SOLOS FOR CALLBACK)	I-1 / pg. 1-4 (BE FAMILIAR WITH WHOLE SCENE - ROLES WILL BE ASSIGNED AT CALLBACKS)	Mama, mama...	...somewhere, somewhere.
WOMEN ENS.	#12 NYC-STAR TO BE 123-158	I-3 / pg. 23-25	Ladies and Gents...	...been a politician.
	#17 BOYLAN SISTERS 50-59 (WILL BE TAUGHT HARMONIES AT CALLBACKS)		(Read All Sophie/Woman 2,3)	
MEN ENS.	#17 FULLY DRESSED 8-38	I-1 / pg. 14-15	Laundry... (Read Bundles)	...ya da dah.

# Warbucks - NYC

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ANNIE

12

## N. Y. C.

(Warbucks, Grace, Chorus, Annie)

*WARBUCKS*

WARBUCKS: Drake?  
DRAKE: Yes, sir?  
WARBUCKS: Coats.

(Dialogue)

(Flute) *pp*  
(Piano Tacet till 13)  
(Clars) *mp*  
(Vln solo) *mp*

1 2 3 4

5

(Vln) *rall.*  
(Clars) *rall.*

5 (Cello) 6 7 8

Vocal cue: "...Bridgeport"

9

4x  
Kbd. 2 Piano  
(Gtr)  
(Bass Clar solo)  
(Bass pizz)

N. Y.

9 10 11

# Warbucks - NYC

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#12 - N.Y.C.

(WARBUCKS)

C. What is it a - bout you?

(+Cello pizz)

12 13 14

You're big, you're loud, you're tough.

(Tbn)

15 16 17 18

19

N. Y. C. I go years with - out you,

(Flute, Clar)

(Piano Tacet) (Tbn solo)

19 20 21 22

# Warbucks - NYC

- 75 -

#12 - N.Y.C.

(WARBUCKS)

Then I can't get e - nough, e - nough of

(Tbn)

(Flute colla voce)

(Cello arco)

23 24 25 26

27

cab driv - ers an - swer - ing back — in lan - guage far from pure, e - nough of

(Flute)

(Clar, Tbns)

(+Gtr)

(Piano)

(Cello)

(Bass, +Bass Clar)

27 28 29 30

frank - furt - ers an - swer - ing back. — Broth - er, you know you're in

31 32 33 34

# Warbucks - NYC

35 (WARBUCKS)

N. Y. C. Too bus - y, too cra - zy,

(Flute, Picc, Clar)

35 36 37 38

too hot, too cold; too late,

(Cello pizz, Bass Clar)

39 40 41

I'm sold a - gain on N. Y. C.

42 43 44 45

WARBUCKS: Come on you slowpokes,  
we gotta get to the Roxy before the prices change.

46 (Flutes, Clars, Xylo)

*f*

(Tpts, Tbn)

46 47 48 49

# Warbucks - Something Missing

Warbucks - Something Missing

-177-

#24 - Something Was Missing E $\flat$

START

Musical score for measures 93-96. The score includes a vocal line and piano accompaniment. The lyrics are: "Need me for me a lone? The". The piano part features chords and melodic lines in both hands.

Musical score for measures 97-100. The score includes a vocal line, a clarinet line, and piano accompaniment. The lyrics are: "world was my oy - ster, but where was the pearl? Who'd". The piano part features chords and melodic lines in both hands. A "(Clars)" annotation is present above the second staff.

Musical score for measures 101-104. The score includes a vocal line, a violin/viola line, a guitar line, and piano accompaniment. The lyrics are: "dream I would find it in one lit - tle girl? Yes,". The piano part features chords and melodic lines in both hands. Annotations include "(+Vln)" above the second staff, "(Gtr)" above the third staff, and "(Piano Tacet till 108)" below the piano part.

# Warbucks - Something Missing

- 178 -

#24 - Something Was Missing Eb

105

some - thing was miss - ing, but dreams do come true; that

(Bass arco)

(Piano)

105 106 107 108

some - thing is no one but you.

(Tutti)

(+Timp)

(Piano)

109 110 111 112 113 114

# Warbucks - Scene 1

Page 70

A N N I E

WARBUCKS

*(Into the phone)*

Yes ... yes ... yes ... Mister President, I'll grant you that Barney Baruch and I are not exactly standing on breadlines, yet... No, I am not asking for your help. I've never asked for any man's help and I never will ... but ... but I'm telling you that you've got to do something and do it damn fast. All right, we'll talk about it on ...

GRACE

*(Consulting her pad)*

Friday.

WARBUCKS

All right, Friday, at the White House. Goodbye, Mr...

*(GRACE indicates that HE should ease up on the President)*

Listen, Mister President, why don't we bury the hatchet and you come here with Mrs. Roosevelt for supper Christmas Eve on your way to Hyde Park. Good, I'm delighted. Goodbye Mister President.

*(Hangs up phone)*

If I thought he was going to say "yes" I never would have asked him. Grace, call Al Smith and find out what Democrats eat.

GRACE

*(With a smile)*

Yes sir.

WARBUCKS

*(Casually)*

The package from Tiffany's?

GRACE

Yes, sir. Arrived this morning.

*(SHE takes out a little blue Tiffany box tied with a white ribbon)*

WARBUCKS

*(Nervously)*

Fine. I'm going to give this thing to her and then tell her that I want to adopt her. Where is Annie?

# Warbucks - Scene 1

A N N I E

Page 71

GRACE

She's upstairs in her room, sir. Writing another letter to her friends at the Orphanage. I'll have Drake call her.

*(SHE hands HIM the box.)*

WARBUCKS

Fine.

*(A beat)*

Damn.

GRACE

You don't have to be nervous, sir. She's going to be the happiest little girl in the world.

WARBUCKS

Damn right she is and I'm not nervous and get her down here.

GRACE

Yes, sir.

– OPTIONAL CUT TO PAGE 72 –

*(GRACE exits. HE looks at the box and the music begins)*

# 14 – *Why Should I Change a Thing?*

*(Warbucks)*

WARBUCKS

LIFE'S OVERFLOWING,  
WHY SHOULD I CHANGE A THING?  
LOVE HOW IT'S GOING,  
GOT THE WORLD ON THAT STRING.  
WHY DISTURB THE PEACE?  
WHY NOT LET THINGS BE?  
WHY RISK GETTING CLOSE?  
CLOSE JUST ISN'T ME.  
I'D SAY I'M HAPPY.  
WHY AM I TEMPTING FATE?  
WHO NEEDS MORE HAPPY?  
ANYWAY, IT'S TOO LATE.  
WHO NEEDS THE CLATTER THAT  
A LITTLE GIRL WOULD BRING?  
WHY CHANGE A BLESSED...

I are  
I've  
1 that  
on ...

with  
I'm

her.

# Warbucks - Scene 2

A N N I E

Page 73

DRAKE

*(Off-stage right)*

Miss Annie, Mr. Warbucks will see you now.

ANNIE

*(Off-stage right)*

Thank you, Mr. Drake.

*\* (ANNIE enters and goes directly behind HIM.)*

ANNIE

Hello.

WARBUCKS

Hello, Annie. How are you today?

ANNIE

Fine, thank you. How are you, sir?

BOTH

*(Back and forth)*

Fine...fine...fine...

WARBUCKS

*(Stops her)*

Annie, the time has come for the two of us to have a very serious discussion.

ANNIE

*(Not feeling sorry for herself)*

You're sending me back to the Orphanage, right?

WARBUCKS

*(Doesn't quite know how to begin)*

Annie, can we have a man-to-man talk?

ANNIE

Sure.

# Warbucks - Scene 2

Page 74

A N N I E

WARBUCKS

*(Indicates that SHE should sit. SHE hops on HIS desk.)*

I was born into a very poor family in what they call Hell's Kitchen, right here in New York. Both of my parents died before I was ten. And I made a promise to myself – some day, one way or another, I was going to be rich. Very rich.

ANNIE

*(Matter-of-factly)*

That was a good idea.

WARBUCKS

By the time I was twenty-three I'd made my first million. Then, in ten years, I turned that into a hundred million.

*(Nostalgically)*

(WARBUCKS)

Boy, in those days that was a lot of money.

*(Back to business)*

Anyway, making money is all I've ever given a damn about. And I might as well tell you, Annie, I was ruthless to those I had to climb over to get to the top. Because I've always believed one thing: You don't have to be nice to the people you meet on the way up if you're not coming back down again.

(WARBUCKS)

*(Softening just a bit)*

But, I've lately realized something. No matter how many Rembrandts or Duessenbergs you've got, if you have no one to share your life with, if you're alone, then you might as well be broke and back in Hell's Kitchen. You understand what I'm trying to say?

ANNIE

Sure.

WARBUCKS

Good.

ANNIE

Kind of.

# Warbucks - Scene 2

A N N I E

Page 75

WARBUCKS

Kind of?

ANNIE

I guess not.

WARBUCKS

Damn!

*(WARBUCKS crosses to desk, finally deciding to get the Tiffany box.)*

I was in Tiffany's yesterday and picked up this thing for you.

ANNIE

For me? Gee, thanks, Mr. Warbucks. You're so nice to me.

WARBUCKS

I had it engraved.

ANNIE

*(ANNIE opens the box. Very quietly)*

Oh. Gee.

WARBUCKS

It's a silver locket, Annie. I noticed that old, broken one you always wear, and I said to myself: I'm going to get that kid a nice new locket.

ANNIE

*(Politely)*

Gosh, thanks, Mr. Warbucks. Thank you very much.

WARBUCKS

*(Starting to take off ANNIE's old locket)*

Here, we'll just take this old one off and ...

ANNIE

*(ANNIE runs from WARBUCKS. SHE crosses downstage to end of desk. SHE approaches hysteria.)*

No! No please don't make me take my locket off. I don't want a new one.

WARBUCKS

Annie, what is it?

re in  
to

well  
ple

re  
erstand

# Warbucks - Scene 2

Page 76

A N N I E

ANNIE

*(Fingering her locket)*

This locket, my Mom and Dad left it with me when ... when they left me at the Orphanage. And there was a note, too.

*(Loudly)*

*They're coming back for me.* And, I know, being here with you for Christmas, I'm real lucky. But ... I don't know how to say it...

*(SHE begins to cry)*

The one thing I want in all the world ... more than anything else is to find my mother and father.

*(More tears)*

And to be like other kids, with folks of my own.

*(As ANNIE is crying and telling her story, GRANCE and SERVANTS enter from left and right to see what is wrong. ANNIE runs to GRACE'S arms.)*

WARBUCKS

*(non-plussed)*

Annie ... it'll be all right ... I'll find them for you ... I'll find your parents for you.

GRACE

Shh, shh, baby.

WARBUCKS

*(Not knowing what to say or do)*

I'll ... I'll get her a brandy.

*(WARBUCKS exits left)*

GRACE

*(Trying to calm ANNIE, who is continuing to cry)*

Shh, shh. It 's going to be all right.

DRAKE

Miss Annie, you just see. If there's anyone who can find your parents, Warbucks is the man.

GRACE

*(Overstating this to cheer her up)*

Mr. Warbucks will find your mother and father. If he has to pull every political string there is to pull – up to and including the White House.